

©CL 17610

LURE OF GOLD

By  
NEAL HART

NYH - 2 1255

FADE IN

WILLIAM STEINER PRODUCTIONS  
PRESENTS  
NEAL HART  
IN  
LURE OF GOLD

FADE OUT

FADE IN

STORY AND SCREEN ADAPTION BY NEAL HART.  
FADE OUT

FADE IN

PHOTOGRAPHED BY JAKE BADARACCO

FADE OUT

FADE IN

DIRECTED BY NEAL HART

FADE OUT

FOREWORD-----FADE IN

THE DESERT -- A LAND OF SHATTERED  
RAINBOWS AND DESOLATION, PEOPLED ONLY BY  
THE VULTURES THAT WHEEL AGAINST THE SKY.  
A FIT PLACE FOR MAN TO FIGHT OUT HIS DES-  
TINY WITH GOD.

FADE OUT

NOTE:- This Foreword should be exposed  
over long range of flat desert  
country. Make "prop" cactus of  
the chaoys variety to silhouette  
against the skyline. Arrange  
shot so the native leaf cactus  
is in the foreground.

FOREWORD-----FADE IN

AS SENTINELS THE GIANT CACTI  
STRETCHED THEIR WITHERED ARMS AS A WARNING  
THAT THE HERITAGE OF THIS LAND IS DEATH.  
YET MEN FACED ITS PERILS FOLLOWING THE LURE  
OF ITS HIDDEN TREASURE --- GOLD.

NOTE:- This Foreword should be exposed  
over different shot than first  
Foreword. Desert scene with two  
large "prop" cacti on each side  
of screen making frame for title.



(1)

DESERT - AMBER

FADE IN Long Shot of desert, as scene fades in a horseman shabily dressed and covered with fullers earth is riding towards camera leading a pack horse. Pack horse has bed tarpaulin tied on and tied to ropes over tarp. is frying pan, small pick and shovel and rifle with saddle scabbard. As scene runs about four feet, lap dissolve to semi long shot. The character rides to foreground, stops horse, -starts to untie canteen from saddle horn.

Title:-

JACK AUSTIN, FOR REASONS OF HIS OWN, SHUNNED CIVILIZATION, FACED THE DESERT AND WON.

NEAL HART.

(2)

DESERT - AMBER

CLOSE-UP of Jack; takes canteen, drinks. As he starts to put top back, (canteen), looks around and registers he sees.

(3)

DESERT - AMBER

LONG SHOT shooting thru iris. A small desert town. Run scene about 5 ft'

(4)

DESERT - AMBER

CLOSE-UP of Jack, turns, looks at pack horse, calls "hey, pal."

(5)

DESERT - AMBER

Close-up of pack horse's head, turns, looks up at Jack.

(6)

DESERT - AMBER

Close-up of Jack looking in direction of horse, smiles and indicating direction of town, speaks title:-

Title:-

"IF YOU SHAKE A LEG, OLD PAL, I'LL RELIVE YOU OF THE GOLD AND WE'LL CAMP IN TOWN TONIGHT."

As Neal finishes title, he looks down at horse and smiles.

(7)

DESERT - AMBER

CLOSE-UP shooting thru iris, of the horse's eye. It winks at Neal.

(8)

DESERT - AMBER

Semi close-up of Neal and horse. Horse looking up at Neal. Neal smiling, turns to the horse he is riding, tells him it means him too. Pats horse on neck, gathers up reigns, starts to exit.

(9)

DESERT - AMBER

Semi long shot of Neal. Laps action previous scene. They all exit in direction Neal saw town. FADE OUT

Title:-

HELL'S WATERS, A WILD AND RECKLESS TOWN ON  
THE EDGE OF THE DESERT.

NOTE:- Take still of town to be made into  
art title.

(10)

TOWN - AMBER

FADE IN Long shot town, taking in saloon. Horses tied to rack. Coming up street is prairie schooner. Characters walking about as scene full, on a bunch of drunken cow-boys come from back of camera in a lumber wagon. Horses running, and they smash into the prairie schooner and a fight starts. Standing in the doorway of the saloon is a gambler-type laughing at the fight. Crowds run from all directions to watch fight.

(11)

EXT. SALOON - AMBER

Semi long shot of gambler at door, registering cruel enjoyment at fight. A very pretty girl comes out to door, indicating fight, asks him to stop it. She is very plainly dressed in street clothes. He roughly pushes her back, telling her to mind her own damn business. She exits back indoors. Gambler turns, looks at fight rather surly.

Title:-

CHUCK WALLACE,  
WHO NEITHER FEARED THE LAW OF GOD OR MAN  
AND RAN THE TOWN WITH AN IRON HAND.

WILLIAM QUINN.

(12)

EXT. SALOON - AMBER

Close-up of Chuck coldly watching, registers he sees fight.

(13)

EXT. TOWN - AMBER

Semi long shot shooting thru iris. Fight going on, crowds urging them on, others running into scene. (5 foot flash)

(14)

EXT. SALOON - AMBER

Close-up of Buck starts to smile and exit in direction fight.

(15)

EXT. SALOON - AMBER

Semi long shot Buck laps action scene previous, exits direction of fight.

(16)

TOWN - AMBER

Semi long shot of the Street. Fight going on. The characters standing around urging them on. A hard looking



customer steps in from the crowd and hitting him he knocks him out as Buck comes into scene. He and Buck laugh over the affair and they both exit towards the saloon. The bystanders pick up the fallen man.

(17)

EXT. SALOON - AMBER

AND INT. SALOON

Semi long shot Buck and character come on. Enter Saloon. Lap dissolve to interior saloon. Buck and character go to bar. The character in a bragadocia way, starts to tell about the fight. The characters in the saloon gather around him to listen. The girl that Kelly pushed inside the saloon in scene 11, is sitting at table, listening.

(18)

INT. SALOON

Semi close-up of girl looking in direction of Kelly, registers discontent at being forced to stay and associate with the rough element of the saloon.

Title:-

JANE HAMPTON,  
AN ORPHAN, NOW THE WARD OF BUCK KELLEY.

.....

(19)

INT. SALOON - AMBER

Close-up of Jane looking wistfully direction of Buck, turns and with a deep sigh of resignation, starts to get up, looking direction door.

(20)

INT. SALOON - AMBER

Semi close-up of Buck listening to tale of fight, turns, registers he sees girl leaving, calls to her to stop, starting out of scene at the same time.

(21)

INT. SALOON - AMBER

Semi close-up of girl suddenly stops, looks direction of Buck, registers she heard him slowly drops her gaze and waits for him.

(22)

INT. SALOON - AMBER

Semi long shot taking in girl and Buck walking towards her. He reaches her, starts to talk.

(23)

INT. SALOON - AMBER

Semi close-up of Buck and Jane. Buck talking, speaks title:

Title:-

"WHEN YOU COME BACK TONIGHT, DON'T FORGET THE  
DANCE HALL DRESS - UNDERSTAND?"

As Buck finishes title, Jane looks up at him and pleadingly speaks title:-

Title:-

"YOU PROMISED FATHER BEFORE HE DIED, YOU WOULD  
RAISE ME RIGHT."

	<p>As Jane finishes title, she looks away. Buck grabs her and pulls her around so she faces him and brutally speaks title:-</p> <p>"YOU'RE EARNING YOUR BOARD FROM NOW ON AND GOT TO DO AS I SAY!"</p> <p>As Buck finishes title, girl goes to start, stops, turns back to Buck, says "please, don't ask me to do it." Buck roughly orders her to get to the shack and be damn quick about it. The girl gives sigh of resignation, exits. Buck gives glance after her, turns, exits direction of bar.</p>
Title:-	
(24)	<p>EXT. ON STREET</p> <p>Semi long shot of Jack, rides up, dismounts, starts to tie pack horse, suddenly stops, looks, sees-</p>
(25)	<p>EXT. ON STREET (shooting thru venetted corners)</p> <p>Semi long shot taking in cowboy with rope on steer. A horse pitching towards him. Cowboy in order to protect himself turns steer loose as horse is pitching into him. steer turns, runs thru crowd.</p>
(26)	<p>EXT. ON STREET</p> <p>Semi long shot Jack mounts, his horse, heads in direction of steer.</p>
(27)	<p>EXT. WESTERN STREET - AMBER</p> <p>Long shot of steer coming down street. Jack and the cowboy in close pursuit. Jane is crossing street, falls as Jack bulldogs steer. He holds him down. Jane gets to her feet, runs to him. The other cowboy takes ropes, gets on horse. Jack lets steer up, cowboy takes him out of scene. Girl goes to Jack, starts to thank him.</p>
(28)	<p>EXT. WESTERN STREET - AMBER</p> <p>Semi close-up of Jack and Jane. Girl speaks title:-</p> <p>"I WANT TO THANK YOU FOR WHAT YOU HAVE DONE."</p> <p>As Jane finishes title, Jack bows and bashfully speaks:-</p> <p>"THAT'S ALL RIGHT, MA'AM. I'M RIGHT PROUD TO MEET YOU."</p> <p>As Jack finishes, Jane smiles at him, says "thank you" and exits. Jack looks after her, looks up at horse, then back at girl. Registers admiration for her, turns, exits back direction pack horse.</p>
Title:-	
Title:-	
(29)	<p>EXT. WESTERN STREET - AMBER</p> <p>Semi close-up of Jane, stops, turns, looks back, registers that she likes Jack, turns, exits.</p>



- (30) EXT. WESTERN STREET (same location as scene 24)  
Semi long shot taking in Jack's pack horse tied to rail, and an old character. Jack comes on, goes up to old character, asks him where he can buy some clothes. Character points across street, speaks:-
- Title:- "YOU CAN BUY ANYTHING FROM A SHOE STRING TO A STETSON AT SWEENEY'S STORE."
- As character finishes title, Jack looks direction store, turns, gets coin out of pocket, turns to the character, gives him coin, speaks title:-
- Title:- "TAKE MY HORSES TO THE BARN AND BE SURE THEY GET A GOOD FEED."
- As Jack finishes title the character smiles, pockets the coin, assures Jack he will start out of scene with horses. Jack pats horse as they exit, turns, looks direction of store. Exits. FADE OUT.
- Title:- THE CHIEF ATTRACTION IN HELL'S WATERS WAS THE NIGHT OF THE DANCE HALL.
- NOTE:- This title opened up night sequence. Suggest taking still of set in action and make art title from same and double expose above title over same.
- (31) INT. SALOON - NIGHT - AMBER  
Long shot taking in full set. At piano is character playing. In foreground, Mexicans in charro costumes are doing the hat dance. Others are around the Faro table gambling. Some at bar, some at poker tables playing. Dance hall girls in western costumes as worn in dance halls of this type. Girls are a mixture of Spanish and whites. As dance full on, Neal comes on, stops, watches dance. As dance finishes up, bystanders throw coins to the performers, crowds start to disperse. Neal starts for poker table.
- (32) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Jane. She looks in Neal's direction. Registers she sees. She has on pretty dance hall dress.
- (33) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot venetted corners. Neal going to poker table.
- (34) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Jane, with a worried expression, she looks in direction of Buck. She gives sigh, buries her head in her arms on the table.

- (35) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Buck coolly watching direction of Neal. Sees.
- (36) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot venetted corners. Neal emptying bag of coins from leather pouch, cashing same for chips.
- (37) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Buck looking direction of Neal. Smiles. Hamilton comes on, gives glance direction of Neal. Touches Buck on shoulder. Buck turns, faces Hamilton. Hamilton with a nod of his head indicates Neal. Speaks title:-
- Title:- "I SAW THAT BIRD IN SWEENEY'S STORE CASH THREE THOUSAND IN GOLD."  
As Hamilton finishes title, Buck glances direction of Neal turns back to Hamilton says "Where did he get it?" Hamilton speaks title:-
- Title:- "HE TOLD SWEENEY HE MADE A BIG GOLD STRIKE BACK IN THE DESERT."  
As title finishes, Buck recognizes the favor of Hamilton's information. They both laugh. Buck pats Hamilton on the back. Hamilton exits. Buck looks around, registering he is hunting someone. Suddenly he centers his gaze. Sees
- (38) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot venetted corners. Jane has her head resting on her arms. (This is just a flash)
- (39) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Buck. He scowles. Narrows his eyes, exits direction of Jane.
- (40) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of poker table. Neal sitting down. Hard looking character at his left dealing cards. He is dressed as rough-neck cowpuncher. On other side of table is typical hardboiled gambler.
- Title:- LATIGO BOB,  
A LEIUTENANT OF BUCK KELLEY'S, THE  
MEANEST MAN ON THE BORDER.  
BEN CORBETT.



(41)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Close-up of Bob dealing, turns, looks direction of Neal. Speaks title:-</p> <p>Title:- "YOUR FIRST VISIT HERE, STRANGER?"</p> <p>Finishing title, watches Neal.</p>
(42)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Close-up of Neal, looking in direction of Bob, speaks title:-</p> <p>Title:- "YEAH - FIRST TIME."</p> <p>As Neal finishes title, looks at cards.</p>
(43)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Close-up of Bob looking direction of Neal, turns, looks direction of gambler opposite to him.</p>
(44)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Close-up of gambler looking at Bob. (Just a flash)</p>
(45)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Close-up of Bob. Winks at gambler.</p>
(46)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Close-up of gambler, he nods, getting over "I understand."</p>
(47)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Semi close-up of poker table. Neal, Bob and gambler start playing.</p>
(48)	<p>INT. DANCE HALL - NIGHT - AMBER</p> <p>Semi close-up of Buck and Jane. Buck concealing his wrath is trying to be nice and tenderly places his hand on Jane's shoulder. She half-shrinks from the familiarity. Buck reassuringly speaks title:-</p> <p>Title:- "NOW BE SENSIBLE AND DO AS I SAY."</p> <p>As Buck finishes title, Jane looks up at him pleadingly, speaks title:-</p> <p>Title:- "I CAN'T, BUCK, I WASN'T RAISED THAT WAY."</p> <p>As Jane finishes title, Buck grabs hold of her and roughly speaks:-</p> <p>Title:- "GET OVER THERE AND IF YOU FAIL, WELL, YOU KNOW WHAT WILL HAPPEN!"</p>

Jane realizes the truth of the Buck's title, and slowly gets up, exits direction of Neal. Buck watches her exit, follows after her.

(49)

INT. SALOON - NIGHT - AMBER

Semi long shot taking in poker table in foreground with Neal, Bon and characters in foreground. In background, Jane coming toward Neal's table followed by Buck. Dance Hall girls dancing. General business of hilarity. Jane comes up to table, followed by Buck. She stands in back of Neal's table.

(50)

INT. SALOON - NIGHT - AMBER

Semi close-up of group around poker table. They are playing and betting the hand has come to a show-down. All are studying their cards. Buck edges close to Jane.

(51)

INT. DANCE HALL - NIGHT - AMBER

Semi close-up of Buck and Jane. Buck touches her on the arm. She looks at him. He nods in Neal's direction. She looks at him, about to rebel, weakens and reluctantly turns towards Neal.

(52)

INT. DANCE HALL - NIGHT - AMBER

Close-up of Neal. He looks up from cards, smiles in Bob's direction, lay down cards, calls Bob's hand.

(53)

INT. DANCE HALL - NIGHT - AMBER

Semi close-up of group at poker table. Neal laps action scene previous, lays down cards, starts to gather in chips. Jane vampishly lays hand on shoulder, bends over. Neal looks up quickly sees who it is, smiles, Jane smiles and speaks title:-

Title

"I'M GLAD TO SEE YOU'RE LUCKY."

As girl finishes title, Neal turns, gives glance at chips, and as he is piling them up, he turns to Jane and smilingly speaks:-

Title

"THANK YOU, MA'AM."

He turns, starts to pile up chips. Gambler starts to shuffle cards for new deal. Suddenly they all look direction bar.

(54)

INT. DANCE HALL - NIGHT - AMBER

Semi long shot from poker table angle where Neal is playing. Two men are in a pinch fighting, one has gun out, other character has hold of wrist that holds gun, forces it down in line with back of bar, it goes off, breaks bottles.



- (55) INT. DANCE HALL - NIGHT - AMBER  
Close-up of bottles on back of bar breaking from bullet effect.
- (56) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot from poker table angle where Neal is playing. Men fighting for possession of the gun. Crowd gathered around them watching.
- (57) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Neal and group as in scene 53. All watching fight. Buck turns from fight, sees that Neal is not watching dealer. Looks at dealer. Dealer looks at Buck.
- (58) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Buck, looking at dealer, places hand to mouth, tells him to stack them.
- (59) INT. DANCE HALL - NIGHT-- AMBER  
Close-up of dealer, nods "all right." Turns, gaze back, starts to stack deck.
- (60) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group at poker table watching fight. Dealer and Bob watching Neal out of corner of their eyes. Are arranging their cards.
- (61) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot from poker table angle where Neal is playing, of fight. Sheriff rushes thru crowd, separates them, leads them off.
- (62) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group at poker table. They turn from looking at fight. Cards are cut, they start playing and betting. A hard looking character with belt and a sheath knife comes into scene, stands close to Neal's left. Neal looks up at him.
- (63) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Neal looking at character. Neal's eyes slowly size up character and rest on large sheath knife.
- (64) INT. DANCE HALL - NIGHT - AMBER  
Close-up thru iris of man's belt, centering knife.
- (65) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Neal, turns from looking at knife, starts to play.

- (66) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group at poker table. They start to discard.
- (67) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Buck intently watching.
- (68) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group at poker table. Neal looks up at Bob. He discards. Neal turns back, starts to study his cards.
- (69) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Neal studying cards, glances over top cards, sees.
- (70) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Bob's hands with deck he slips out an Ace and conceals same.
- (71) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Neal, registers he saw what Bob has done but quickly turns his attention to his cards.
- (72) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group at poker table. Neal watching his hand, studying same. Bob playing with the deck. Gambler turns, looks at Neal, who discards two cards. Gambler discards two. Bob deals cards. Neal and gambler pick up cards, look at them. Neal pushes out stack chips. Gambler calls him, puts out equal amount. They both study their hands.
- (73) INT. DANCE HALL - NIGHT - AMBER  
Close-up of gambler gives quick glance direction of Bob.
- (74) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Bob, gives wink indicates hand with Ace in it.
- (75) INT. DANCE HALL - NIGHT - AMBER  
Close-up of gambler gives knowing nod. Glances direction Bob's hand.
- (76) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Bob's hand from gambler's angle. It has card concealed with part Ace showing.



- (77) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group. Neal and gambler place more bets.
- (78) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Buck watching. Leans over, reads Neal's hand. Gives quick glance direction of Bob, indicating to slip Ace to gambler and smilingly turns to Neal.
- (79) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group. As scene opens, Neal is finishing placing bet as Buck touches him on shoulder smilingly starts to speak. Neal gives quick glance up, turns back quickly, registers he sees Bob pushing the Ace to gambler, makes quick start for knife in Mexican's belt.
- (80) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Jane shrinks back terrified. (This quick and just a flash)
- (81) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group. Neal draws Mexican's knife and jabs it down between Bob's fingers, pinning card to table.  
(Back actioned)
- (82) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Bob, shrinks back looking at knife, registering amazement.
- (83) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group. Neal has hand on knife looking at Bob.
- (84) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Bob's hand and knife, sticking between fingers, showing Ace pinned to table. (This just a flash)
- (85) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group as in scene 83. Neal orders Bob to Draw away his hand. He does so reaching for gun at the same time. Neal beats him to it, covers him, leaving knife stuck in table holding card. He orders gambler to a show-down, places all his chips in the pile. Gambler places his cards down showing his hand. Neal picks up his hand, lays it down alongside of gambler's, showing a better hand. Jump to close-up as Neal is putting his hand.
- (86) INT. DANCE HALL - NIGHT - AMBER  
Close-up showing Neal's cards and gamblers cards. As Neal places cards, he draws his hand out.

(87) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group. Neal laps action scene previous, pulls hand away from cards. Draws out knife, takes card, knife had pinned to table, places it alongside gamblers cards. All look at same. Neal keeps hand on card.

(88) INT. DANCE HALL - NIGHT - AMBER  
Close-up of cards with Neal's hand, holding Ace. (Just a flash)

(89) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group as in scene 87. Neal draws his hand away from card, looks at Bob, speaks title:-

Title:- "IF A MAN CALLED ME A THIEF, I'D SHOOT! YOU'RE ONE!"

As Neal finishes title, Bob registers he has not the nerve to call him, starts to slink away. Buck follows him out. Neal watches him off, turns, pushes chips to gambler, who starts count same.

(90) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up at bar. Buck and Bob, talking. Bob with downcast look is being bawled out by Buck who speaks title:-

Title:- "YOU MADE A FINE MESS OF IT!"

As Buck finishes title, Bob becomes sore, starts to bawl out Buck, who shuts him up, speaking title:-

Title:- "WHY DIDN'T YOU WATCH THE GIRL FOR A SIGNAL?"

As Buck finishes title, Bob comes right back at him with title:-

Title:- "SHE WOULDN'T ---- NEXT TIME PULL IT YOURSELF."

They start arguing.

(91) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up at poker table. Gambler, Neal and girl. Gambler cashes Neal's chips. Neal pockets money, starts to leave girl, stops him, speaks title:-

Title:- "COME, I WANT TO TALK TO YOU."

As girl finishes title, Neal smiles, she points to booth. She starts, Neal following.

(92) INT. DANCE HALL - NIGHT - AMBER  
Booth.  
Semi long shot of Neal and girl going to booth lapping action scene previous Buck and Bob at bar, cowboys and dance hall girls dancing as Neal and girl reaches booth.



- (93) INT. DANCE HALL - NIGHT - AMBER --- BOOTH  
Semi close-up of Neal and girl come into scene, sit down, starts to talk. She speaks title:-
- Title:- "PLEASE LEAVE HERE, THEY WILL GET YOU IF YOU DON'T."
- As Jane finishes title, Neal looks at her and smiles, speaks title:-
- Title:- "I'D HATE TO LEAVE SO SOON, MA'AM, I'VE BEEN ON THE DESERT ALONE FOR A YEAR."
- As Neal finishes title, the girl looks away, registering her unhappiness and fear for his safety. Neal looks at her, studies her, he sobers and speaks title
- Title:- "YOU'RE WORKING HERE, WHY DO YOU WARN ME?"
- As Neal finishes title, the girl turns to him and speaks title:-
- Title:- "BECAUSE I KNOW WHAT THEY DO TO STRANGERS THAT HAVE MONEY."
- As girl finishes title, Neal smiles and starts to reassure her that he is not afraid.
- (94) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot shooting on angle, taking in bar with Buck and Bob in conversation. An ad lib. business of characters in the background. Hamilton comes on, Buck calls him, starts to question him.
- (95) INT. DANCE HALL - NIGHT - AMBER BAR  
Semi close-up at bar taking in Buck, Bob and Hamilton. Hamilton cautiously looks around, sees that no one is watching him, whispers something into Buck's ear. It pleases Buck. He smiles. Bob does not get it and looks inquiringly at Buck who nods it's O.K. Buck puts arm on Hamilton's shoulder and all three get confidential and start to plan.
- (96) INT. DANCE HALL - NIGHT - AMBER BOOTH  
Semi close-up of Neal and Jane in conversation. A waiter comes, wants to know if any drinks are to be ordered. Neal and Jane shake heads no. Waiter exits. Neal watches him off. Registers he sees poster.
- (97) INT. DANCE HALL - NIGHT - AMBER BOOTH  
Close-up of Neal looking, sees.
- (98) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up in Iris, taking in one sheet of Rodeo.

(99)	INT. DANCE HALL - NIGHT - AMBER BOOTH Close-up of Neal, turns, from looking at poster to girl.
(100 )	INT. DANCE HALL - NIGHT - AMBER BOOTH Semi close-up of Neal and Jane. Neal laps action last part of previous scene. Turns to Jane, speaks title:-
Title	"I RECKON THERE'LL BE A BIG TIME HERE TOMORROW?"
	As Neal finishes title, Jane says title:-
Title	"YES, ARE YOU GOING TO RIDE?"
	Neal shakes his head. Speaks title:-
Title	"NO MA'AM."
	As Neal finishes title, Jane calls his attention. They both look.
(101)	INT. DANCE HALL - NIGHT - AMBER BOOTH Iris Semi long shot shooting from booth angle, Bob at bar talking to Buck and Hamilton. Exaggerated action from Bob.
(102)	INT. DANCE HALL - NIGHT - AMBER BOOTH Semi close-up of Neal and Jane. She turns from looking direction bar, starts to speak to Neal. He turns. She speaks title:-
Title:-	"THAT'S THE MAN THAT WON THE RIDING CHAMPIONSHIP LAST YEAR."
	As Jane finishes title, Neal looks direction men speaks:-
Title	"WHICH ONE?"
	As Neal finishes title, Jane answers speaking title:-
Title	"THE MAN YOU HAD TROUBLE WITH. HIS NAME IS LATIGO BOB."
	As Jane finishes title, Neal gives glance direction bar, turns back to girl, speaks title:-
Title	"I'VE CHANGED MY MIND, MA'AM, I'M GOING TO RIDE."
	As Neal finishes title, Jane looks at him in amazement. Neal gets up
(103)	INT. DANCE HALL - NIGHT - AMBER BOOTH Semi long shot of Neal. Laps action scene previous, gets up, turns. Girl also rises. Neal speaks title:-
Title	"GOOD NIGHT, MA'AM. THERE'LL BE HARD RIDING TOMORROW."



As Neal finishes title, he exits. Jane watches him off.

- (104) INT. DANCE HALL - NIGHT - AMBER  
Long shot taking in full set, dancing going on. Buck, Hamilton and Bob at bar. Jack going towards them. Neal goes upstairs.
- (105) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up at bar. Buck, Hamilton, Bob at bar. Jack comes on. They are all looking direction Neal's room. See.
- (106) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot shooting thru iris. Neal goes to door, enters, closes it.
- (107) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up at bar. Buck, Hamilton, Bob, Jack, all looking as in scene 105. Bob turns, says to Buck "I'm going to get that bird." Goes to start, Buck stops him, speaks title, indicating Hamilton:-
- Title "YOU'VE GOT TO RIDE TOMORROW. SPOOK WILL FIX HIM."  
  
As title finished, Buck turns to Hamilton, gives him instructions. Hamilton exits. They all watch him off.
- (108) INT. NEAL'S ROOM - NIGHT - AMBER  
Long shot of room. A plain bedroom. Table with old fashioned lamp lit on same. Neal sitting down, lights cigarette. Have white window shades drawn down. Also have tracing cloth for silhouette effect.
- (109) INT. DANCE HALL AT REAR - NIGHT  
Semi long shot. This set built at Studio. Outdoors, with breakaway porch. Hamilton comes on, starts to climb up porch.
- (110) INT. NEAL'S ROOM - NIGHT - AMBER  
Close-up of Neal smoking. He is in deep thought. He places elbow on table, rests chin on hands, looks off into space, thinking. FADE OUT
- (111) INT. SMALL L-SHAPED ROOM WITH BED  
FADE IN  
Semi long shot taking in room. In bed is an old gray-haired sweet-faced lady, bending over her is an old doctor. As scene full on the Doctor gets up, picks up his bag, walks to Neal who is sitting with face buried in his hands. The Doctor touches Neal on shoulder. Neal gets up. Neal registering sorrow. Has worried expression, asks Doctor if there is any hope. The Doctor shakes his head and exits. Neal looks after him then goes to the bed, looks down at mother.

(112)	<p>INT. SMALL L-SHAPED ROOM WITH BED</p> <p>Semi close-up of Neal and mother. She has her eyes closed. They open. She looks up and speaks title:-</p>
Title:-	<p>"YOU'LL FIND YOUR BROTHER JIM AND LOOK AFTER?"</p>
Title:-	<p>The mother, face worn and haggard, looks steadily at Neal. Neal looks away. Mother starts to talk, speaks title:-</p>
Title:-	<p>"WON'T YOU, JACK?"</p> <p>Jack turns, speaks. Patting his mother's shoulder as he does so, speaks title:-</p>
Title:-	<p>"OF COURSE, I WILL MOTHER, DEAR. NOW DON'T WORRY."</p> <p>As title finished, mother tries to smile. Suddenly stiffens out, then relaxes, lays limp. Jack tries to waken her. The tears come to his eyes. He straightens up, looks down at her.</p>
(113)	<p>INT. SMALL L-SHAPED ROOM WITH BED</p> <p>Close-up of Jack. The tears of silent grief streaming down his cheek. He reaches for the bed cover.</p>
(114)	<p>INT. SMALL L-SHAPED ROOM WITH BED</p> <p>Semi close-up of Jack and mother. Jack laps action scene previous, pulls covering over mother's face and bends over her, resting his head on her bosom in silent grief. FADE OUT</p>
(115)	<p>INT. NEAL'S ROOM - NIGHT - AMBER</p> <p>FADE IN - Close-up of Neal sitting at table as in scene 110. As scene full in, he gives sigh of regret, looks at cigarette, throws it away, starts to unbuckle gun.</p>
(116)	<p>EXT. DANCE HALL REAR - NIGHT</p> <p>Semi close-up at window, Hamilton crouched listening.</p>
(117)	<p>INT. NEAL'S ROOM - NIGHT - AMBER &amp; BLUE</p> <p>Semi long shot of Neal. Has taken off his gun and spurs and as scene opens, he takes off his hat, throws it on table takes gun, goes to bed. Blows out lamp. Moonlight effect from window.</p>
(118)	<p>EXT. DANCE HALL - REAR - NIGHT</p> <p>Semi long shot of Hamilton at window, starts in thru window.</p>
(118-A)	<p>INT. NEAL'S ROOM - NIGHT - BLUE</p> <p>Semi long shot taking in Neal in bed and Hamilton coming in window. Hamilton cautiously enters, looks around, goes over to bed.</p>



- (119) INT. NEAL'S ROOM - NIGHT - BLUE  
Semi close-up of Neal and Hamilton. Hamilton with drawn gun reaches down with left hand under pillow. His gun in right hand. Neal grabs Hamilton's wrist with gun hand and with his left, hooks Hamilton around the neck with his right arm. They start struggling.
- (120) INT. NEAL'S ROOM - NIGHT - BLUE  
Semi long shot of room. Neal and Hamilton struggling. Get to their feet. Neal forces Hamilton to window.
- (121) EXT. BUILDING STUDIO - NIGHT  
Semi long shot hard looking character comes on suddenly stops, looks up, sees.
- (122) EXT. DANCE HALL - REAR - NIGHT  
Long shot shooting through iris. Over window is tracing cloth, representing white window shade. Have strong back-light to show NEAL AND HAMILTON silhouetted struggling. Neal has Hamilton's arm forced up a gun in Hamilton's hand. It explodes.
- (123) EXT. BUILDING STUDIO - NIGHT  
Semi long shot character as in scene 121. He hurriedly exits.
- (124) INT. NEAL'S ROOM - NIGHT - BLUE  
Semi long shot taking in window and fight. They bump against curtain. Have it tricked so it flies up. Hamilton loses his gun.
- (125) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot crowd in saloon. All looking up direction Neal's door. Character that exited from scene 123, runs in to scene. Buck stops him.
- (126) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Buck, Yack, Bob and character that ran in. Buck asks him where he is going. Character speaks title:-  
Title:- "I'M GOING UP TO HELP SPOOK."  
He exits. Buck smiles, winks. Winks at boys.
- (127) INT. NEAL'S ROOM - NIGHT - BLUE  
Semi long shot of Neal and Bob fighting. Neal hits Bob. He staggers back. Falls thru window.
- (128) EXT. DANCE HALL REAR - NIGHT  
Long shot taking in window and ground. Hamilton falls thru the window, lands on porch. It breaks. He falls to the ground.

- (129) INT. NEAL'S ROOM - NIGHT - BLUE  
Semi long shot taking in door and window. Neal goes to window, glances out. Turns to bed, starts to pick up gun. Suddenly hears noise. The door opens, the character comes in, draws gun. Neal throws pillow. It throws the character's aim off as his gun explodes. Neal jumps him. Knocks him down. Character gets up, rushes Neal. Neal hits him. He falls against door. It falls out with him.
- (130) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot shooting up at balcony taking in Neal's door. Door falls out on balcony with character. Neal comes on, jumps him. They start struggling. Neal hits him. He falls down the stairs or over the banister. Neal draws gun, looks down covering crowd.
- (131) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Neal looking down at crowd.
- (131-A) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot shooting down from balcony. Crowd all looking up at balcony.
- (132) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Neal looking down at crowd. Speaks title:-  
Title:- "I RENTED THAT ROOM AND PAID FOR IT. I'M STAYING THERE TONIGHT."  
As Neal finishes title, he studies crowd for answer.
- (133) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot from balcony looking down at crowd. (Just a flash)
- (134) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of Neal. Speaks title:-  
Title "I DIDN'T COME HERE TO FIGHT, I'M RECEIVING NO CALLERS."  
As Neal finishes title, he starts for door.
- (135) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Jane, looking in direction of Neal, sees.
- (136) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot shooting thru iris. Neal disappears thru door.



(137) INT. DANCE HALL - NIGHT - AMBER  
Close-up of Jane, turns from looking direction of Neal's door. Looks direction of Buck.

(138) INT. DANCE HALL - NIGHT - AMBER  
Semi long shot of Buck, Bob and Yack, looking direction Neal's room, turn, Buck starts to talk to Bob. Hamilton runs in, covered with blood. Buck coldly looks at him.

(139) INT. DANCE HALL - NIGHT - AMBER  
Semi close-up of group. Buck bawls Hamilton out. Hamilton speaks title:-

Title "IF YOU WANT TO TACKLE A WOLF, HE'S ONE FOR SURE."

As Hamilton finishes title, Buck with open hand, pushes Hamilton's face. Hamilton staggers back out of scene. Buck turns to Bob and Yack. Speaks title:-

Title "WE'LL LAY OFF THIS BIRD IN HERE. IT'S TOO RISKY. WHEN HE GOES TO THE DESERT, WE'LL GET HIM AND HIS MINE, TOO."

As Buck finishes title, he tells boys to have a drink. They turn and bartender calls, gets order. FADE OUT

(140) THE RODEO-  
WHERE MEN AND BEASTS BATTLED FOR SUPREMACY.

EDGE, SAN ANTONIO ON ROAD - PARADE  
FADE IN  
Semi long shot shooting from back of automobile taking in the parade. In foreground, Neal is riding with cowboys. Iris out.

(140-A) RODEO  
Iris in  
Long shot of group, horsemment and contestants. As scene runs five feet, Iris down, centering on Neal. Lap dissolve to semi close-up of Neal watching. Leans over in saddle, sees.

(141) RODEO  
L.S. EVENT

(142) RODEO  
Semi long shot taking in a bunch of selected characters, cowboys, cowgirls, Mexicans and a few old characters. They are watching direction in field. Sitting in group, are Mrs. Badaracco and Nan. Made up as country gossipers. Iris down to them and lap dissolve to semi close-up of both. They are jibbering away, suddenly Mrs. Badaracco looks off, registers she sees Jane and Buck. She nudges Nan. They both look.

(143)	<p>RODEO</p> <p>Semi long shot shooting thru Iris. Buck and Jane walking, stop, look out towards camera.</p> <p>NOTE:- Select this shot with good atmosphere background.</p>
(144)	<p>RODEO</p> <p>Semi close-up of Mrs. Badaracco and Nan, as in scene 142. They turn, look at each other. "I told you so" expression on each face. Mrs. Badaracco gives glance back direction they had been looking, turns up her nose in disgust, speaks title:-</p> <p>Title "HE'S A FINE BIRD FOR HER TO APPEAR IN PUBLIC WITH."</p> <p>As the title is finished, Mrs. Badaracco turns, looks with disgusted expression direction Buck and Jane. Nan touches Mrs. B. on shoulder and coking her head to one side, speaks title:-</p> <p>Title "SHE CAN'T HELP IT, HER FATHER LEFT HER WITH HIM TO RAISE."</p> <p>As Nan finishes title, Mrs. B. very indignant at Nan trying to take the girl's part, speaks title:-</p> <p>Title "WELL, NO GOOD WILL EVER COME OF IT."</p> <p>As Mrs. B. finishes title, she looks off to the arena.</p>
(145)	<p>RODEO</p> <p>Semi close-up same location as scene 143. Buck is talking earnestly to Jane. She has head bowed. Suddenly they look up and out to arena.</p>
(146)	<p>RODEO</p> <p>Semi close-up Announcer on horseback with megaphone calls. Speaks title:-</p> <p>Title "LATIGO BOB, CHAMPION RIDER OF THE SOUTHWEST, WILL RIDE RIO GRANDE, THE OUTLAW BUCKING HORSE."</p> <p>As Announcer finishes title, he looks direction of shutes.</p>
(147)	<p>RODEO - SHUTES</p> <p>Semi close-up of Bob getting on back buckner. Gets ready to start, calls to gate man "let her go."</p>
(148)	<p>RODEO - SHUTES</p> <p>Long shot of horse comes out, pitches, is picked up.</p>



(149)	<p>RODEO - GRANDSTAND</p> <p>Semi long shot taking in cowboys, cowgirls, and Mexicans. All applaud.</p>
(150)	<p>RODEO</p> <p>Semi close-up of announcer, calling. Says title:-</p>
Title	<p>"JACK AUSTIN, UNKNOWN, WILL ATTEMPT TO RIDE THE DESERT DEMON."</p> <p>As announcer finishes title, he looks direction chutes.</p>
(151)	<p>RODEO - CHUTES</p> <p>Semi close-up of Neal on corral, gets down on broc. Gets ready, nods "O.K."</p>
(152)	<p>RODEO</p> <p>Long shot the chutes open. Neal's horse bucks out, is picked up.</p>
(153)	<p>RODEO</p> <p>Semi long shot soldiers applauding. Suddenly, look and see.</p>
(154)	<p>RODEO</p> <p>Semi long shot some rider getting bucked off.</p>
(155)	<p>RODEO - GRANDSTAND</p> <p>Semi close-up of Mrs. Badaracco, Nan, Rodeo clown and few other characters. All are laughing at man that got bucked off. Clown points out direction arena. Turns. He is in a fit of laughter, slaps Mrs. B. on back. She turns, screws up her nose and slaps him. The clown sobers. She points finger at him, starts to bawl him out. He makes a face at her. She hands him one. He starts to make getaway.</p>
(156)	<p>RODEO - GRAND STAND</p> <p>Semi long shot the clown starts to go lapping action previous scene. The crowd all take it up and start to kid and yell at rube. Mrs. B. bawling him out.</p>
(157)	<p>RODEO</p> <p>Semi close-up of Neal sitting by himself looking direction calf ropers, sees.</p>
(158)	<p>RODEO</p> <p>Semi long shot showing cowboy roping and tying calf.</p>

(159)	<p>RODEO</p> <p>Semi close-up of Neal as in scene 157. He applauds and is pleased at the exhibition. He looks around, registers he sees.</p>
(160)	<p>RODEO</p> <p>Semi long shot shooting thru iris. Jane and Buck talking.</p>
(161)	<p>RODEO</p> <p>Semi close-up of Neal as in scene 159. Exits towards Jane and Buck.</p>
(162)	<p>RODEO</p> <p>Long shot of arena. (Event to be selected for sensationalism.)</p>
(163)	<p>RODEO</p> <p>Semi close-up of Buck and Jane same location as in scene 160. They are talking. Neal comes on. Bows. Buck puts on false front. Is very nice to Neal and smilingly asks how he is enjoying the show. Neal registers that he is not suspicious of Buck. Both are friendly. Buck indicating Jane, speaks title:-</p>
Title	<p>"I WANT TO SEE ONE OF THE BOYS, DO YOU MIND STAYING HERE WITH JANE?"</p> <p>As Buck finishes title, Neal assures him he would be glad to do so. Buck exits. As Buck starts to exit, he catches Jane's eye and nods direction Neal, getting over "to get him." Neal does not see this. Buck exits. Neal turns to girl.</p>
(164)	<p>RODEO</p> <p>Close-up of Neal and Jane. Neal asks her if she enjoys the Rodeo. She speaks title:-</p>
Title	<p>"YES, I ALWAYS ENJOY WATCHING THE BOYS RIDE. I WAS RAISED ON A RANCH."</p> <p>As Jane finishes title, Jack comes right back at her with title:-</p>
Title	<p>"SO WAS I. WE HAD A RANCH IN THE PANHANDLE COUNTRY."</p> <p>As Neal finishes title, Jane asks him title:-</p>
Title	<p>"DO YOU LIVE THERE NOW?"</p> <p>As title finishes, Neal sobers and looks away, speaks title:-</p>
Title:	<p>"NO. WHEN MOTHER DIED I SOLD THE RANCH AND TRIED TO FIND MY BROTHER. I FAILED--THEN I WENT TO THE DESERT."</p>



Jane registers sympathy for Neal. She speaks to him. He turns, throws off his memories, brightens up as he looks out into the arena. He smiles, calls the girl's attention. They both look, see.

(165)

RODEO

Semi long shot bucking horse throws rider.

(166)

RODEO

Semi close-up of Buck and Bob, near chutes. Looking direction arena. Buck turns to Bob, speaks title:-

Title

"LOOKS LIKE THE CHAMPIONSHIP LAYS BETWEEN YOU AND THE DESERT GUY. CAN'T WE FRAME ON HIM?"

As Buck finishes title, Bob says, speaking title:-

Title

"NOT A CHANCE. THEY HAVE A JUDGE WATCHING THE CHUTES."

As Bob finishes title, Buck looks off. Bob follows his gaze. They both see.

(167)

RODEO, SHOOTING THRU IRIS

Semi long shot same location as scene 164. Neal and Jane talking.

(168)

RODEO

Semi close-up as in scene 166. Buck and Bob. They turn from looking. Buck speaks title:-

Title

"IF HE WINS THE MONEY, I'LL MAKE HER HELP US GET IT."

As Buck finishes title, Bob says to him "You can depend on me Boss, always." Buck smiles, puts hand on Bob's shoulder they start out scene.

(169)

RODEO

Semi long shot Buck and Bob lap action scene previous. Exit. Select this shot to feature horses and good Rodeo atmosphere.

(170)

RODEO

Semi long shot trick riding exhibition.

(171)

RODEO

Close-up of Neal and Jane, looking out towards arena. Eagerly watching, they turn, look at each other, smile, look back, see.

(172)

RODEO

Semi long shot trick roping.

(173)	<p>RODEO</p> <p>Semi long shot bucking horse comes out chute, throws rider. Iris out.</p>
Title	AFTER HOURS OF HARD RIDING.
(174)	<p>RODEO</p> <p>Iris in semi long shot announcer talking. Speaks title:-</p>
Title	<p>"FOLKS, THE JUDGES HAVE SELECTED THE TWO BEST RIDERS FOR THE FINAL EVENT."</p> <p>As announcer finishes title, he bows</p>
(175)	<p>RODEO - GRANDSTAND</p> <p>Semi long shot crowd start to applaud, turn, look at chutes.</p>
(176)	<p>RODEO - CHUTE</p> <p>Semi close-up of Bob with Buck in background, urging him to make the ride of his life. Bob gives glance back at Buck, gets ready, says "all right" to boys at chute.</p>
(177)	<p>RODEO</p> <p>Semi long shot Bob's horse comes out, pitching. He is thrown</p>
(178)	<p>RODEO - GRANDSTAND</p> <p>Semi long shot crowd. Silently watching disgusted. Talking among themselves. All surprised to see Bob thrown.</p>
(179)	<p>RODEO</p> <p>Close-up of Jane eagerly watching direction chutes. Sees.</p>
(180)	<p>RODEO - CHUTES</p> <p>Semi close-up of Neal on Bronc. Says "all right" to boys at gates. Takes off hat.</p>
(181)	<p>RODEO</p> <p>Semi long shot Neal's horse comes out, pitches across in-field, is picked up. Neal on, picks up horse, heads for Judges.</p>
(182)	<p>RODEO - GRANDSTAND</p> <p>Semi long shot soldiers all applauding.</p>
(183)	<p>RODEO</p> <p>Semi long shot Neal as in scene 181, riding towards Judges. (Just a flash)</p>



(184)	<p>RODEO - GRANDSTAND</p> <p>Semi long shot crowd applauding.</p>
(185)	<p>RODEO</p> <p>Semi long shot the three Judges and announcer are on the ground, standing talking. One of them has slip of paper writing on same. Jack rides up, dismounts.</p>
(186)	<p>RODEO</p> <p>Semi close-up of group. Judge hands announcer paper, Announcer starts to read it.</p>
(187)	<p>RODEO</p> <p>Close-up of announcer. Speaks title:-</p>
Title	<p>"THE JUDGES AWARD THE RIDING CHAMPIONSHIP OF THE SOUTH-WEST TO JACK AUSTIN OF THE DESERT COUNTRY."</p>
(188)	<p>RODEO</p> <p>Close-up of Jane applauding. She is pleased with the decision.</p>
(189)	<p>RODEO</p> <p>Semi long shot of crowd are yelling and going wild and throwing their hats in the air.</p>
(190)	<p>RODEO</p> <p>Semi close-up of three Judges, announcer and Neal. The announcer is shaking hands with Neal. Announcer speaks title:-</p>
Title:-	<p>"CALL AT STOCKMEN'S HALL AND GET THE SILVER MOUNTED SADDLE AND A THOUSAND IN GOLD. YOU SURE MADE A GREAT RIDE."</p> <p>As title is finishes, Neal smiles. Thanks him.</p>
(191)	<p>RODEO</p> <p>Semi close-up of Buck and Bob looking direction of Neal and Judges. Buck turns, gives Bob look of disgust. Exits. Bob sore, gives Buck hard look, turns, exits, opposite direction.</p>
(192)	<p>RODEO</p> <p>Semi close-up of three Judges, announcer and Neal. Judges are congratulating him and shakes hands. FADE OUT.</p>
(193)	<p>THE SPIRIT OF THE WEST.</p> <p>DANCE HALL - 2D-NIGHT---NUMBER</p> <p>Fade in thru small iris. Semi close-up of Neal. He is standing on chair talking to crowd. Show on bottom - Iris suggestion heads and Stetson hats. Neal speaking, says title:-</p>

Title

"FRIENDS, IN HONOR OF MY LUCK, I'M GIVING  
THE SADDLE TO THE GIRL THAT DRAWS IT."

As Neal finishes title, he drops a bunch of tickets into a hat.

(194)

DANCE HALL - 2D - NIGHT - AMBER

Semi long shot same Iris aperture as scene previous. It opens on the crowd breaking back and letting the girls enter. They start pulling numbers out of hat that is being held by character next to Neal. Near Neal the prize saddle is up on stand.

(195)

DANCE HALL - 2D - NIGHT - AMBER

Close-up of saddle.

(196)

DANCE HALL - 2D - NIGHT - AMBER

Semi close-up of girls drawing. One of them gets lucky number. Gives it to Neal. He points at saddle, tells her it belongs to her. She throws arms around him, kisses him. Breaks loose, jumps on saddle. Neal smiles and exits.

(197)

DANCE HALL - 2D - NIGHT - AMBER

Semi close-up of Jane near Booth, follows Neal with eyes. Sees.

(198)

DANCE HALL - 2D - NIGHT - AMBER

Semi long shot centering stairway. Buck leaning against Post. In background is roulette wheel in full blast. Neal comes on, Buck stops him.

(199)

DANCE HALL - 2D - NIGHT - AMBER

Semi close-up of Buck and Neal. Buck puts out his hand, speaks title:-

Title

"I WANT TO CONGRATULATE YER ON YOUR WINNING."

Neal shakes his hand glances at roulette wheel. Buck follows his gaze, speaks to Neal. Buck indicating wheel, asks Neal if he wants to play. Neal shakes head No. Speaks title:-

Title

"NO, BUT I WULDN'T MIND SITTING IN A POKER GAME."

Buck smiles and pointing direction poker table, says "there's one going on there." Neal exits that direction. Buck looks after him, glances direction of Jane. Exits that direction.

(200)

DANCE HALL - 2D - NIGHT - AMBER

Semi close-up of Jane looking direction of Neal went. Buck comes on, she does not see him. He stands, looks at her, then touches her. She gives start, turns. Buck speaks title:-



Title	<p>"HE'S GOING TO PLAY. WHEN I GET IN THE GAME YOU READ HIS CARDS, SIGNAL ME WITH THE CODE I TAUGHT YOU."</p> <p>Buck finishes title. Jane turns to him and pleadingly speaks:-</p>
Title	<p>"PLEASE DON'T ASK ME TO DO THAT."</p> <p>As title finished, Buck leans over close, takes her by shoulder and forcing her to look in his eye, speaks title:-</p>
Title	<p>"YOU HEARD WHAT I SAID - FOLLOW ME."</p> <p>Buck exits followed by Jane who unwillingly and fearfully exits after him.</p>
(201)	<p>DANCE HALL - 2D - NIGHT - AMBER</p> <p>Semi long shot at poker table. Yack, Bob and character playing. One vacant chair at table. Neal discovered on, standing back vacant chair. Watching the game they are playing poker. Buck comes on followed by Jane; Buck glances down at game, turns to Neal, starts to speak.</p>
(202)	<p>DANCE HALL 2D - NIGHT - AMBER</p> <p>Poker table.</p> <p>Semi close-up group. Buck starts to talk. Group suddenly hear noise, look direction dance hall, All see.</p>
(203)	<p>DANCE HALL 2D - NIGHT - AMBER</p> <p>Semi long shot girl in saddle which is on boy's back. He is pitching trying to buck her off.</p>
(204)	<p>DANCE HALL 2D - NIGHT - AMBER</p> <p>Semi close-up of group at poker table. They are looking direction as in scene 202. All laugh.</p>
(205)	<p>DANCE HALL 2D - NIGHT - AMBER</p> <p>Semi long shot of crowd watching girl. She gets bucked off.</p> <p>NOTE:- This taken as scene X'&amp;X2.</p>
(206)	<p>DANCE HALL 2D - NIGHT - AMBER</p> <p>Semi close-up at poker table. Group laughing, looking direction turn. Quinn starts to talk to Neal.</p>
(207)	<p>DANCE HALL 2D - NIGHT - AMBER</p> <p>Semi close-up of Buck, Neal with Jane in background. As Buck starts to turn, Jane gives him a look, drops her gaze. Buck speaks title:-</p>
Title	<p>"LET YOU AND I SIT IN THE GAME?"</p>

	As title finished, Neal turns and looking down at Bob & asks title:-
Title	"NOT IF THAT BIRD PLAYS." As Neal finishes title, he keeps looking at Benny.
(208)	DANCE HALL 2D - NIGHT - AMBER Close-up Bob turns, looks up at Neal. Registers anger.
(209)	DANCE HALL - 2D - NIGHT - AMBER Close-up of Neal coolly watching direction of Bob.
(210)	DANCE HALL 2D - NIGHT - AMBER Close-up of Bob looking direction of Neal. He weakens, drops gaze.
(211)	DANCE HALL 2D - NIGHT - AMBER Semi close-up of group at poker table. Bob discovered as in scene previous with gaze downward. Neal looking at him, so are all the other characters each wondering what he is going to do. Jane is watching Neal. Bob glances up, gives look at Neal and exits towards bar. Neal watches him off, sits down. Buys chips.
(212)	DANCE HALL 2D - NIGHT - AMBER Semi close-up of Bob at bar, looking direction of poker table. A surly, threatening look of hatred for Neal.
(213)	DANCE HALL 2D NIGHT Semi close-up of group at poker table. Buck dealing. Jane watching him. Neal reaches into pocket, pulls out cigarettes and trench mirror, places them on table.
(214)	DANCE HALL 2D NIGHT - AMBER Close-up of Neal's hands, lapping action scene previous. Places cigarettes and mirror down-package is open so Neal does not have to pick same up but picks out cigarette from package without disturbing mirror which is placed so we get the reflection of the girl in it. She is standing behind Neal's back.  NOTE:- Get Mexican cigarettes for this scene.
(215)	DANCE HALL 2D NIGHT - AMBER Semi close-up of group at poker table. Neal draws cigarette lights it, picks up his cards. They start to play.
(216)	DANCE HALL - NIGHT - 2D - AMBER Close-up of Jane looking direction Buck, turns, looks down at Neal's cards.



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| (217) | DANCE HALL 2D - NIGHT - AMBER<br>Semi close-up of group at poker table. They discard. Get cards. Start to bet.  |
| (218) | DANCE HALL - 2D - NIGHT - AMBER<br>Close-up of Buck, looks up direction girl.   |
| (219) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of Jane looking direction. Buck gives sigh, drops her gaze slowly, turns her gaze down direction Neal's cards.  |
| (220) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of Neal shooting up, studying his cards, looks at mirror. Sees.   |
| (221) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of mirror shooting from angle of Neal's gaze, showing Jane's face looking direction Buck. Her hand comes in, holding three fingers erect.   |
| (222) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of Neal. His gaze starts up.  |
| (223) | DANCE HALL 2D - NIGHT - AMBER<br>Semi close-up of group at poker table. Neal's gaze comes up as girl's hands are coming down. Buck is turning away from looking direction Jane. He starts to study his cards. As Neal's gaze comes up, he turns, gives glance up at Jane, then slowly tears up his cards. They all look at him. He pushes chips to Yack, speaks title:- |
| Title | "CASH THEM."<br><br>As title finished, Neal keeps looking at gambler.   |
| (224) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of gambler. A surprised questioning expression.   |
| (225) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of Neal coolly waiting for him.   |
| (226) | DANCE HALL 2D - NIGHT - AMBER<br>Close-up of gambler, looking at Neal. Drops gaze. Starts for his money.  |
| (227) | DANCE HALL 2D - NIGHT - AMBER<br>Semi close-up of group at poker table. Neal watching Yack. Yack getting out money. Buck watching Yack.   |

(228)	DANCE HALL 2D - NIGHT - AMBER Close-up of Buck looking at Yack. Shifts glance to Neal then down to Neal's hands.
(229)	DANCE HALL 2D - NIGHT - AMBER Semi close-up of group at poker table. Yack hands Neal the money. He takes it, stands, and starts to leave. Jane stops him, speaks title:-
Title	"DON'T GO."  Neal looks at her.
(230)	DANCE HALL 2D - NIGHT - AMBER Close-up of Neal looking at girl.
(231)	DANCE HALL 2D - NIGHT - AMBER Close-up of Jane looking at Neal. A frightened worried look.
(232)	DANCE HALL 2D - NIGHT - AMBER Close-up of Neal. Speaks title:-
Title:-	"I DIDN'T THINK YOU WOULD DOUBLE-CROSS ME."  As Neal finishes title, he starts to exit.
(233)	DANCE HALL 2D - NIGHT - AMBER Semi close-up of group at poker table. As Neal starts to exit, Buck jumps up, stops him, says title:-
Title	"WHAT DID YOU MEAN BY THAT REMARK?"  As title finishes, Neal speaks title:-
Title	"THAT YOU'RE ALL CROOKED! YOU ALL MAKE ME WANT TO BE BACK ON THE DESERT WITH THE COYOTES, WHERE EVEN THE RATTLESNAKES WARN BEFORE THEY STRIKE."  As Neal speaks title, he eyes the crowd, turns his gaze to Jane, indicating Buck. Speaks title:-
Title	"HE'S NOT A PROPER GUARDIAN FOR YOU, MA'AM. I'M ADVISING YOU FOR YOUR OWN GOOD."  As Neal finishes title, Buck and gang start to draw guns. Neal beats them to it. Buck in anger threateningly speaks title:-
Title	"I'LL GET YOU SOME DAY FOR THAT REMARK."  As Buck finishes title, Neal answering, speaks title:-
Title	"YOU DON'T NEED TO POSTPONE IT, BUCK KELLEY, I'M GOING BACK TO THE DESERT IN THE MORNING."



As Neal finishes title, he keeps looking straight at Buck.

- (234) DANCE HALL 2D - NIGHT - AMBER  
Close-up of Buck staring at Neal, registering hatred.
- (235) DANCE HALL 2D - NIGHT - AMBER  
Close-up of Neal, coolly watching Buck, waiting for him to make a move.
- (236) DANCE HALL 2D - NIGHT - AMBER  
Close-up of Buck. His gaze weakens. He looks over direction Yack.
- (237) DANCE HALL 2D - NIGHT - AMBER  
Semi close-up of group. Buck laps action scene previous. Nods to Yack. They exit towards bar. Neal follows them out with his gaze. Exits in direction door.
- (238) DANCE HALL 2D - NIGHT - AMBER  
Close-up of Jane, looks direction of Neal made exit. She registers extreme unhappiness and disappointment. Slowly turns, looks direction bar.
- (239) DANCE HALL 2D - NIGHT - AMBER  
Semi close-up at bar. Bob discovered on, looking direction of door. Buck just placing himself. Yack comes into scene. They all look direction of Neal went. Bob turns, tells Buck to let him get Neal. Buck stops him, shakes head 'no' Speaks title:-
- Title "NO, I WANT TO LOCATE HIS MINE FIRST, THEN WE'LL ATTEND TO HIM."
- As Buck finishes title, Buck agrees with him. He turns to Yack. Yack speaks title:-
- Title "HOW?"
- Buck speaks title:-
- Title "I'LL FRAME THE GIRL AGAINST HIM, THEN WE'LL FOLLOW."
- They all agree to the plan, look direction poker table. See.
- (240) DANCE HALL 2D - NIGHT - AMBER  
Semi long shot girl sitting down at poker table. Her head buried in her arms. She is crying.
- (241) DANCE HALL 2D - NIGHT - AMBER  
Semi close-up of group at bar. All looking direction pok-

er table. Buck turns to Yack and Bob. Says "Wait" and exits direction he was looking. As Buck exits, Yack turns to Bob, says "do you think she will go through with it?" Bob says "she will, if Buck tells her to."

(242) DANCE HALL 2D - NIGHT - AMBER  
Semi close-up of Jane sobbing. Her head bowed in her arms. Buck comes on, stops, looks down at her, touches her on shoulder. She starts.

(243) CLOSE-UP OF JANE  
Looks up at Buck, tears streaming down her face.

(244) DANCE HALL 2D - NIGHT - AMBER  
Semi close-up of Buck and Jane. Jane looking up at Buck. Buck roughly says "stand up!" She does so. He sternly speaks title:-

Title "GO TO THE HOUSE!"

As Buck finishes title, she starts to go. Buck stops her. She looks up at him. He speaks title:-

Title "I'LL GIVE YOU ORDERS BEFORE MORNING THAT I WANT YOU TO OUT - NOW GO!"

As title finished, Jane gives sigh of resignation and exits. Buck watches her off. Sits down, looks direction bar, nods to characters to come over, turns, starts to think. FADE OUT

Title THE HERITAGE OF A DESERT.

(245) DESERT - DAY - AMBER  
FADE IN of a sunrise and iris out.

(246) DESERT - DAY - AMBER  
Iris in  
Semi long shot of Neal coming towards camera, leading pack horse. Suddenly stops, looks up, sees.

(247) DESERT - DAY - AMBER  
Semi long shot buzzards flying around in the sky.

(248) DESERT - DAY - AMBER  
Semi long shot of Neal as in scene 246. He is looking upward direction buzzards, turns gaze down to - sees what they were circling. Sees

(249) DESERT - DAY - AMBER  
Semi long shot of Jane lying down on the desert. Her hair down. She is exhausted.



(250)	DESERT - DAY - AMBER Semi long shot of Neal as in scene 248. Exits hurriedly as in scene 248.
(251)	DESERT - DAY - AMBER Semi long shot Jane struggles to her feet, looks around, sees Neal. He rides in, takes canteen from saddle horn, dismounts, goes to girl.
(252)	DESERT - DAY - AMBER Semi close-up of Neal and Jane. Neal gives her drink from canteen. Then asks her what she is doing on the desert. She speaks title:-
Title	"BUCK KELLY THREATENED ME AND FORCED ME TO COME OUT HERE."  As Jane finishes title, Neal turns, thinks, then looks in direction of horse.
(253)	DESERT - DAY - AMBER Close-up horses looking direction Neal. Their ears erect, eagerly watching. (This scene just a flash)  NOTE:- Have oats and tin can for use in this scene to attract horses' attention.
(254)	DESERT - DAY - AMBER Semi close-up of Neal and Jane as in scene 252. Neal turns to Jane, speaks title:-
Title	"YOU CAN'T STAY HERE, MA'AM. TAKE MY HORSE AND GO BACK."  As Neal finishes title, he starts out of scene.
(255)	DESERT - DAY - AMBER Semi long shot of Neal. Lap action scene previous. Goes to saddle horse, leads him to girl, drops reins, starts out leading pack horse. Girl looks after him.
(256)	DESERT - DAY - AMBER Semi close-up girl looking after him, a wistful expression of mingled affection. She turns, looks back direction of town. She thinks about Buck and his threats, turns back impulsively and starts to call "please, don't leave me," starting out of scene at the same time.
(257)	DESERT - DAY - AMBER Semi close-up of Neal. Hears her call, stops, looks back.
(258)	DESERT - DAY - AMBER Semi long shot of Neal standing. Girl running towards Neal. She reaches Neal, drops down on her knees, grabs Neal, pleads.

(259)	<p>DESERT - DAY - AMBER</p> <p>Semi close-up of Neal and girl. Girl on her knees looking up at Neal, tears coming down her cheeks. She pleadingly speaks title:-</p>
Title	<p>"I'M AFRAID TO GO BACK. PLEASE DON'T LEAVE ME HERE."</p> <p>As girl finishes title, Neal speaks title:-</p>
Title	<p>"I DON'T WANT ANYTHING TO DO WITH ANY OF BUCK KELLY'S CROWD. IT'S BECAUSE YOU'RE A WOMAN THAT I'M GIVING YOU A HORSE."</p> <p>As Neal finishes title, he looks at Jane. She speaks title</p>
Title	<p>"YOU DON'T UNDERSTAND."</p> <p>As girl finishes title, she looks off. Neal studies her. She comes back, looks at Neal. Drops her gaze. Neal speaks title:-</p>
Title	<p>"I CAN ONLY UNDERSTAND THAT YOU AND YOUR GANG DOUBLE-CROSSED ME. I'VE DONE WHAT I'D DO FOR ANY WOMAN OUT HERE, REGARDLESS OF WHAT SHE DID TO ME."</p> <p>As Neal finishes title, he exits. Jane looks after him, glances back direction town, hesitates, takes up reins of horse, starts in direction Neal went.</p>
(260)	<p>DESERT - DAY - AMBER</p> <p>Semi long shot Neal leading pack horse. Jane laps action previous scene. Exits after Neal, leading horse.</p>
(261)	<p>DESERT - DAY - AMBER</p> <p>Semi long shot of Buck, Bob, Yack. All mounted going thru scene as Bob's horse gets in foreground. He hits him the canteen falls, hits ground. It is tied. None of the riders notice it. It was tied on back saddle. All exit.</p>
(262)	<p>DESERT - DAY - AMBER</p> <p>Semi close-up canteen falling from saddle. Insert this scene into scene 261</p>
(263)	<p>DESERT - DAY - AMBER</p> <p>Semi long shot of Neal leading pack horse. Jane following leading saddle horse. They go thru scene.</p>
(264)	<p>DESERT - DAY - AMBER</p> <p>Semi long shot of Buck, Bob and Yack go thru scene following tracks of Neal.</p>
(265)	<p>DESERT - DAY - AMBER</p> <p>Semi long shot of Neal leading pack horse coming on, Jane following. She is getting weak and is staggering. Suddenly stops, drops on hands and knees.</p>



(266)	DESERT - DAY - AMBER Semi close-up of Jane, looks up and after Neal. Calls.
(267)	DESERT - DAY - AMBER Semi close-up. Stops, looks back, exits that direction.
(268)	DESERT - DAY - AMBER Semi long shot Neal goes back to Jane, picks her up.
(269)	DESERT - DAY - AMBER Semi close-up of Neal and Jane. She speaks title:-
Title	"HOW FAR ARE YOU GOING?"  As Jane finishes title, Neal looks at her keenly. She drops her gaze. Neal studies her. She turns back, says "tell me." Neal speaks title:-
Title	"TO THE FIC FEND OF THE RIO GRANDE WHERE MY MINE IS."  As Neal finishes title, he looks at girl. She drops gaze. Neal speaks title:-
Title	"I'M WARNING YOU FOR THE LAST TIME TO GO BACK. THERE'S NO WATER FOR FIFTY MILES."  As Neal finishes title, he points to the saddle horse. She pleads with him. Speaks title:-
Title	"IF YOU LOVED YOUR MOTHER, YOU'LL PROTECT ME AND TAKE ME ALONG. I'M AN ORPHAN."  As Jane finishes title, Neal looks away in deep thought. He keeps looking away and speaks title:-
Title	"I'LL DELIVER YOU BACK TO TOWN, MA'AM, WHEN I FINISH MY WORK AT THE MINE."  As Neal finishes title, Jane goes to throw her arms around him. He grabs her by the wrist, stops her. They hold their gaze. Neal points to horse. She drops her gaze. Neal points to horse. She starts for it.
(270)	DESERT - DAY - AMBER Semi long shot of Neal and Jane. Lap action previous scene. Jane gets on horse. They exit right camera.
(271)	DESERT - AMBER (This scene taken as X2) Semi long shot of Buck, Yack, and Bob. Go through scene. Iris out.
Title	THE NOON CAMP.
(271)	DESERT - DAY - AMBER Semi long shot Iris in Jane and Neal by fire, eating.

(272)	DESERT - DAY - AMBER (This scene taken as scene X21) Semi long shot of Buck, Bob Yack, sitting around campfire. Yack unscrewing
(273)	DESERT - DAY - AMBER (Taken as scene X2) Semi close-up of Buck, Yack and Bob drinks. Bob goes to take his canteen. Yack pulls it away. Speaks title:-
Title	"WE'RE ON THE DESERT, AND THIS BELONGS TO ME."  They fight. Bob goes to hit Yack with frying pan. Yack wrenches Bob's wrist, frying pan goes out of scene.
(274)	DESERT - DAY - AMBER (Taken as scene X4) Semi close-up horses. Frying pan comes into scene. They run out.
(275)	DESERT - DAY - AMBER Semi close-up of Buck, Yack, Bob fighting. Buck stops them, points. They all look.
(276)	DAY - AMBER - DESERT (Taken as scene X5) Long shot horses running away from camera.
(277)	DESERT - DAY - AMBER (Taken as scene X6) Semi close-up of Buck, Bob and Yack. Looking direction running horses. Buck steps back, speaks title:-
Title	"I'M GOING THROUGH. YOU'RE A FINE PAIR OF BONEHEADS."  As Buck finishes title, he starts for horse.
(278)	DESERT - DAY - AMBER (Taken as scene X7) Long shot of group as in scene previous. Buck mounts. Ex- its.
(279)	DESERT - DAY - AMBER (Taken as scene X8) Semi close-up of Yack, and Bob. They exit.
(280))	DESERT - DAY - AMBER Semi long shot of Neal's camp. Neal at pack horse, pack- ing; girl at fire picking up paper. Turns, looks at Neal. His back is turned. She starts writing.
(281)	DESERT - DAY - AMBER Close-up of Neal. Turns, looks, sees.
(282)	DESERT - DAY - AMBER Semi long shot of Jane writing, puts note in can, throws same nearby.



(283)	DESERT - DAY - AMBER Close-up of Neal. Starts direction can.
(284)	DESERT - DAY - AMBER Semi long shot taking in Neal and girl. Neal laps action scene previous, goes to can, picks it up, takes it to girl, stands by her, takes note out, starts to read. Girl frightened, looks on.
(285)	DESERT - DAY - AMBER Semi close-up of Neal and girl. Neal reading note.
(286)	DESERT - DAY - AMBER Close-up of note. It reads: He told me his mine was at the big bend of the Rio Grande River.
(287)	DESERT - DAY - AMBER Semi close-up of Neal and girl. Turns from reading note. Girl goes to grab it, Neal pushes her away. Speaks title:-
Title	"IF I KEEP MY PROMISE WHEN KELLY REACHES THE MINE, HE WILL NEVER LEAVE THE DESERT."  As Neal finishes title, girl pleads. He roughly orders her to her horse. She starts.
(288)	DESERT - DAY - AMBER Semi long shot of Jane. Mounts as in scene previous. She and Neal exit.
(289)	DESERT - DAY - AMBER Semi long shot Flash Buck goes thru scene.
(290)	DESERT - DAY - AMBER Semi long shot Flash Yack and Bob go thru scene.
(291)	DESERT - DAY - AMBER Semi long shot Flash Neal and Jane go thru scene.
(292)	DESERT - DAY - AMBER Semi long shot Flash Buck goes thru scene.
(293)	DESERT - DAY - AMBER Semi close-up Yack's and Bob's feet walking - panning to their faces. They exit.
(294)	DESERT - DAY - AMBER Semi long shot Flash Neal and Jane go thru scene.

- (295) DESERT - DAY - AMBER  
Semi long shot Buck goes thru scene.
- (296) DESERT - DAY - AMBER  
Semi close-up Bob and Yack's heads, panning to their feet.  
Bob trips Yack. He falls.
- (297) DESERT - DAY - AMBER  
Semi long shot Yack falls. Bob jumps back.
- (298) DESERT - DAY - AMBER  
Semi close-up Bob shoots.
- (299) DESERT - DAY - AMBER  
Semi long shot Yack laying on ground. Bob goes to him.
- (300) DESERT - DAY - AMBER  
Close-up of Bob canteen.
- (301) DESERT - DAY - AMBER  
Close-up canteen with hole in it, water running out of same.
- (302) DESERT - DAY - AMBER  
Semi long shot Yack laying on ground. Bob gets up, exits.  
Leaves hat.
- (303) DESERT - DAY - AMBER  
Semi long shot of Neal and Jane coming towards camera. Jane  
riding. They stop, foreground, look up.
- (304) DESERT - DAY - AMBER  
Flash thunder heads storm clouds.
- (305) DESERT - DAY - AMBER  
Semi long shot of Neal, he turns from looking from sky,  
starts to get slickers from saddle.
- (306) DESERT - DAY - AMBER  
Semi long shot Buck riding towards camera. Is putting on  
slicker as he gets to foreground. He looks up at sky. Exits.
- (307) DESERT - DAY - AMBER  
Semi long shot Bob staggers on, falls, lays.
- (308) DESERT - DAY - AMBER  
Semi close-up Bob. He tries to rise. Registers he sees  
something. Shrinks back in terror.



(309)	<p>DESERT - DAY - AMBER</p> <p>Semi long shot Bob shrinking back in terror. Double-expose Yack walking towards him. Yack is holding canteen as he reaches Bob. Bob reaches for it. Yack's ghost disappears. Bob falls face downward. He lays still. FADE OUT.</p>
Title	<p>LIKE A DESERT WOLF HE TRAILED, REGARDLESS OF DARKNESS AND THE STORM, URGED ON BY THE LURE OF GOLD.</p>
(310)	<p>EXT. (NIGHT - BLUED) STUDIO</p> <p>FADE IN Semi long shot rain lightning effect. Buck rides in, dismounts, lights. (Arc match).</p>
(311)	<p>EXT. (NIGHT - BLUED) STUDIO</p> <p>Semi close-up. Looks. Sees.</p>
(312)	<p>EXT. NEAL'S CAMP (NIGHT - BLUED) STUDIO</p> <p>Semi long shot of Neal and Jane laying down, asleep.</p>
(313)	<p>EXT. STUDIO - NIGHT - BLUED</p> <p>Semi close-up Buck starts for Neal's camp, blows out arc as he starts. Leads horse.</p>
(314)	<p>EXT. NEAL'S CAMP &amp; STUDIO - NIGHT - BLUED</p> <p>Semi long shot of Neal and Jane asleep. A rope near Neal's feet. A few tin tomato cans in evidence. Buck comes on, stops, looks at Neal.</p>
(315)	<p>EXT. NEAL'S CAMP - NIGHT - BLUED</p> <p>Semi close-up Buck looking down at Neal.</p>
(316)	<p>EXT. NEAL'S CAMP</p> <p>Close-up Neal taken from Buck's angle. He is asleep.</p>
(317)	<p>EXT. NEAL'S CAMP</p> <p>Close-up of Buck. Smiles, turns, looks down at Jane.</p>
(318)	<p>EXT. NEAL'S CAMP</p> <p>Close-up of Jane asleep.</p>
(319)	<p>EXT. NEAL'S CAMP</p> <p>Semi close-up of Buck, turns from looking direction Jane Glances direction head. Turns, looks direction Neal's feet. Starts down that direction.</p>
(320)	<p>EXT. NEAL'S CAMP</p> <p>Semi long shot Buck gets down, ties Neal's feet, goes to Neal's hands, ties one.</p>

(321)	EXT. NEAL'S CAMP Close-up of Neal. Awakens, starts to struggle.
(322)	EXT. NEAL'S CAMP Semi long shot Neal struggling. Buck gets other hand, struggling to tie same.
(323)	EXT. NEAL'S CAMP Close-up of Jane. She awakens, looks, shrinks back in horror
(324)	EXT. NEAL'S CAMP Semi long shot Buck ties hands, stands, looks at him, laughs, speaks title:-
Title	"WELL, MY DESERT CHAMPION, THIS IS THE END OF YOUR TRAIL."  As Buck finishes title, he leers down at Neal.
(325)	EXT. NEAL'S CAMP Close-up of Neal looking up at Buck, turns gaze to girl.
(326)	EXT. NEAL'S CAMP Semi long shot Buck turns from looking at Neal to Jane. Grabs her by wrist, pulls her over to Neal, speaks title to Neal:-
Title	"I'LL LEAVE YOUR HORSES HERE TO WATCH YOU DIE. SHE'S GOING ON WITH ME."  As Buck finishes title, he throws blanket over girl and forces her out of scene.
(327)	EXT. NEAL'S CAMP Semi close-up of Neal. He works his way to tin can, gets it, starts to rub rope on rough edge of can.
(328)	EXT. NEAL'S CAMP Close-up of Neal's hands, rubbing rough edge can cutting rope. Insert this into scene 327.
(329)	EXT. STUDIO Semi long shot Buck mounted rides thru storm holding girl in his arms.
(330)	EXT. NEAL'S CAMP Semi close-up of Neal wrking with can. Insert rope parting. He gets up.
(331)	EXT. NEAL'S CAMP Close-up of Neal's hands, rope and can. Show rope parting. Insert into scene 330.



(332)	EXT. NEAL'S CAMP Semi long shot Neal gets up, puts on slicker and hat, takes saddle, starts to horses, commences to daddle.
(333)	EXT. ADOBE SHACK Long shot Buck and Jane ride up, start to dismount.
(334)	INT. ADOBE SHACK Long shot Lloyd asleep, sitting by fire, awakens, goes to door, starts to open it.
(335)	EXT. ADOBE SHACK Semi long shot Lloyd opens door. Buck and girl enter door. Door closes.
(336)	EXT. NEAL'S CAMP Long shot Neal mounts. Brown horse leads. Paint. Exits.
(337)	INT. ADOBE SHACK Semi close-up group sitting near fire. Buck speaks title, addressing Jane. Lloyd looking into fire.
Title	"I FOUND YOUR NOTE. JACK AUSTIN'S MINE NOW BELONGS TO YOU AND ME."  As title finishes, Lloyd suddenly looks up, turns.
(338)	INT. ADOBE SHACK Close-up Lloyd. Laps action scene previous. Speaks title:-
Title	"WHOSE MINE?"  As title finishes, Lloyd keeps looking at Buck.
(339)	INT. ADOBE SHACK Semi close-up of Buck, Jane and Lloyd. Buck answering title, speaks to Lloyd:-
Title	"JACK AUSTIN'S."  As Buck finishes title, he turns to talk to Jane.
(340)	INT. ADOBE SHACK Semi close-up of Lloyd. His face hardens. He makes start as if to draw gun, stops, looks down direction fire. In deep study.
(341)	EXT. ADOBE SHACK Semi long shot Neal rides thru rain, leading paint horse.

(342)	INT. ADOBE SHACK Semi close-up Buck, Jane and Lloyd. Buck turns to Lloyd, speaks title:-
Title	"GET OUTSIDE AND WATCH THE TRAIL."  Lloyd exits.
(343)	EXT. ADOBE SHACK Semi long shot door opens. Lloyd comes out, closes door, hides. Neal comes on, rides up to hitchrack, dismounts.
(344)	EXT. ADOBE SHACK Semi close-up Neal tying horses. He starts to look into window. Lloyd with drawn gun comes into scene. Holds up Neal.
(345)	EXT. ADOBE SHACK Close-up Neal and Lloyd looking at each other.
(346)	EXT. ADOBE SHACK Close-up Neal speaks title:
Title:-	"JIM!"
(347)	EXT. ADOBE SHACK Close-up Lloyd speaks title:-
Title	"JACK!"
(348)	EXT. ADOBE SHACK Semi close-up Neal and Lloyd. Neal lays his hand on Lloyd's shoulder; speaks:-
Title	"MOTHER DIED, JIM, AND FOR TWO YEARS I'VE TRIED TO FIND YOU."  As title finishes, Lloyd drops his head in thought, turns back. Says "You mean mother is gone?" Neal nods "yes." Lloyd looks away. Neal looks at Lloyd, then in direction house. Speaks, asks indicating house who is in there. Lloyd speaks title:-
Title	"BUCK KELLY AND A GIRL."  Neal speaks title to Lloyd:-
Title	"TWO RURALES ARE CAMPED DOWN THE ROAD, BRING THEM HERE."  Lloyd exits.



(349)	EXT. ADOBE SHACK Semi long shot Neal enters house.
(350)	INT. ADOBE SHACK Long shot Buck and girl at fire as Neal opens door, Buck turns. Neal gets drop on him. Girl shrinks back. Neal goes to Buck.
(351)	INT. ADOBE SHACK Semi close-up Buck and Neal. Neal says "well, Buck Kelly, your plans went wrong." Buck in a rage speaks title:-
Title	"A COWARD CAN TALK BRAVE WITH A GUN IN HIS HAND." Neal answering speaks title:-
Title	"THEN UNBUCKLE YOUR GUN AND WE'LL FIGHT IT OUT, MAN TO MAN!" As title finishes, Buck unbuckles gun. Neal throws his away, they start fighting.
(352)	RURALES CAMP FIRE Semi long shot Rurales in camp look up, draw guns. Lloyd enters. Tells them they are wanted. They all exit.
(353)	INT. ADOBE SHACK Semi long shot Buck and Neal fighting.
(354)	EXT. STUDIO Semi long shot Flash Lloyd and Rurales go thru scene.
(355)	INT. ADOBE SHACK Semi long shot Neal and Buck fighting. Jane shrinking back.
(356)	INT. ADOBE SHACK Semi close-up girl registers terror as she watches fight.
(357)	INT. ADOBE SHACK Semi long shot Buck and Neal fighting.
(358)	EXT. ADOBE SHACK Semi long shot Lloyd and Rurales ride up, dismount, enter shack.
(359)	INT. ADOBE SHACK Long shot Neal and Buck fighting. As Rurales enter, Neal knocks Buck back. He falls at Rurales feet. Rurales pick him up. Neal points to Rurales, speaks title:-

	<p>"HE FRAMED TO STEAL MY MINE."</p> <p>As Neal finishes title, one of the Rurales speaks title:-</p> <p>"HE'S WANTED HERE ON A WORSE CHARGE THAN THAT."</p> <p>As Rurale finishes title, they start to lead Buck out. He breaks loose from them, opens door. Rurales after them.</p>
(360)	<p>EXT. ADOBE SHACK</p> <p>Semi long shot Buck comes out, Rurales follow. Shoot. Exit.</p>
(361)	<p>INT. ADOBE SHACK</p> <p>Semi close-up Neal, Lloyd and girl. Neal turns to girl. Speaks title:-</p>
Title	<p>"I'M FORGIVING YOU FOR DOUBLE-CROSSING ME, MA'AM, YOU'VE HELPED ME FIND MY BROTHER."</p>
	<p>As Neal finishes title, Jane answers, speaking title:-</p>
Title	<p>"BUCK KELLY FORCED ME. I HAD TO, IF I REFUSED, HE WOULD HAVE KILLED ME."</p>
	<p>As Jane finishes title, Neal turns, looks at Lloyd, turns back to Jane, speaks title:-</p>
Title	<p>"I'LL SEE THAT YOU ARE DELIVERED SAFE WHEREVER YOU WANT TO GO, MA'AM."</p>
	<p>As Neal finishes title, he looks at girl. She speaks title:-</p>
Title	<p>"I HAVEN'T ANY PLACE TO GO TO - MY PEOPLE ARE ALL DEAD."</p>
	<p>As Jane speaks title, she bows her head and slowly goes to fireplace. Neal watches her off. Goes to Lloyd.</p>
(362)	<p>INT. ADOBE SHACK</p> <p>Semi close-up Neal and Lloyd. They put their arms around each other. Neal speaks title:-</p>
Title	<p>"I'LL GO TO THE CAMP AND BRING BACK THE GRUB. YOU STAY HERE AND LOOK AFTER THE GIRL."</p>
	<p>As Neal finishes title, he exits. Lloyd watches him off.</p>
(363)	<p>EXT. ADOBE SHACK</p> <p>Semi long shot taking in Neal's two horses and Buck's horse, tied to rack. Neal comes out, goes to horses, stops, looks direction window.</p>
(364)	<p>EXT. ADOBE SHACK</p> <p>Semi close-up Neal and the two horses. Neal speaks to Brownie, title:-</p>



Title:-

"I'M SURE HAPPY TONIGHT. WE'VE FOUND BROTHER JIM."

As Neal finishes title, he turns to paint, speaks title:-

Title:-

"WE'LL LOOK AFTER THE LITTLE GAL TOO, EH PAL?"

As Neal finishes title, he glances direction window, smiles,  
turns, to horses, prepares to start for camp. FADE OUT

-THE END-

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